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VALSES ROMANTIQUES ·

NO. 3

CHABRIER



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CHABRIER

VALE ROMANTIQUE No. 3

FOR TWO PIANOS, FOUR HANDS



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VALE ROMANTIQUE No. 3

EMMANUEL CHABRIER

(1841-1894)

Animé

PIANO I

2nd

12

dolce

21

3

31

mf

dimin.

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40

48

2nd

poco f

57

cresc.

sf

f

65

p

sf

sf

pp

sf

pp

73

2nd

pp

espressivo

82

p

89

95

cresc. poco

101

*dim.**< sf marcato*

107

113 *p* *dolce*

119

125 *f* *cresc.* *sf*

131 *dim. poco a poco* *p*

137 *pp* *sf* *pp* *sf*

Detailed description: This is a musical score for Piano I, spanning measures 113 to 137. The score is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat). The tempo and dynamics are indicated by various markings. Measure 113 starts with a piano (*p*) dynamic and a *dolce* marking. Measures 119 and 125 show a progression from piano to forte (*f*) with a crescendo (*cresc.*) and a sforzando (*sf*) marking. Measure 131 features a decrescendo (*dim. poco a poco*) leading to a piano (*p*) dynamic. Measure 137 shows a series of alternating piano (*pp*) and sforzando (*sf*) dynamics. The score includes various musical notations such as chords, single notes, and slurs.

144

f *p*

150

sf *sf*

156

dolce

dolce

163

p

170

cresc. *f* 1st

cresc. *f* 1st

178 *p* *sf* *sf*

183 *sf* *pp* *sf* *pp* *sf*

188 *pp* *sf* *p*

191 *p* *mf*

202 *p*

The musical score for Piano I consists of five systems of staves. The first system (measures 178-182) features a treble staff with a melodic line of eighth and sixteenth notes, some beamed in groups of three, and a bass staff with a simple accompaniment of eighth notes. Dynamics range from *pp* to *sf*. The second system (measures 183-187) continues the melodic pattern in the treble staff, with the bass staff providing a steady accompaniment. Dynamics include *sf*, *pp*, and *sf*. The third system (measures 188-190) shows a change in the treble staff's texture with more complex beaming, while the bass staff remains accompanimental. Dynamics are *pp* and *sf*. The fourth system (measures 191-195) introduces a key signature change to D major (two sharps) in the treble staff, while the bass staff continues with eighth notes. Dynamics are *p* and *mf*. The fifth system (measures 196-202) returns to the original key signature of B-flat major (two flats). The treble staff has a more active melodic line, and the bass staff has a more complex accompaniment. Dynamics are *p*.

209

p

p

216

sf

mf

222

dimin. molto espressivo

pp

ppp

8

8

8

229

ff

ff

8

235

tremolo

f

242 *ff*

248

251

261 *sf* *espressivo* *pp* 8

268 *p* *pp* *ppp* 8

Detailed description: This page contains the musical score for Piano I, measures 242 through 268. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into five systems. The first system (measures 242-247) features a forte (ff) dynamic and a melodic line in the right hand. The second system (measures 248-250) continues the melodic line. The third system (measures 251-260) includes a crescendo and a melodic line in the right hand. The fourth system (measures 261-267) features a sforzando (sf) dynamic, an expressive (espressivo) marking, and a piano (pp) dynamic. The fifth system (measures 268-269) features a piano (p) dynamic and a piano-piano (pp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

275 *p* *leggierissimo* *p*

280

286 *poco cresc.* *sf*

292 *dimin.* *sf* *p*

298 *pp* *f*

304

p

appassionato

marcato

310

317

pp

f

324

ff

330

8

8

8

8

8

Detailed description: This is a page of a musical score for Piano I, containing measures 304 through 330. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 304 begins with a treble staff melodic line and a bass staff accompaniment. A dynamic marking of *p* (piano) appears in measure 305. The tempo/mood marking *appassionato* is placed above the treble staff in measure 306, and *marcato* is placed below the bass staff in measure 307. Measures 310-316 continue with complex harmonic textures. Measure 317 introduces a *pp* (pianissimo) dynamic in the bass staff. Measures 318-323 show a transition to a *f* (forte) dynamic. Measure 324 marks the beginning of a *ff* (fortissimo) section, characterized by a more active bass line. Measures 325-330 continue this fortissimo section. At the bottom of the page, five '8' symbols are aligned with the measures from 325 to 330, possibly indicating a specific performance instruction or a page reference.

335

343

351

360

367

374

pp

tremolo

381

tremolo

pp

(d=d.)

sempre pp

388

(d=d.)

tranquillo

396

pp

406

pp

8

Detailed description: This is a musical score for Piano I, spanning measures 374 to 406. The score is written for two staves, Treble and Bass. The key signature has one flat (B-flat). The time signature is 2/4. The score is divided into four systems. The first system (measures 374-380) features a tremolo in the right hand and a steady eighth-note pattern in the left hand. The second system (measures 381-387) continues the tremolo and eighth-note pattern, with a change in the right hand's melody. The third system (measures 388-395) introduces a new melody in the right hand, with a change in the left hand's pattern. The fourth system (measures 396-406) features a new melody in the right hand, with a change in the left hand's pattern. The score includes dynamic markings such as *pp* (pianissimo) and *sempre pp* (always pianissimo), and performance instructions like *tremolo* and *tranquillo*. The score ends with a double bar line and a repeat sign.

PIANO



MUSIC

PIANO, FOUR HANDS

- ARENSKY, Anton**
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- VOLUME II:** Prelude and Fugue in F min.; Prelude and Fugue in C min.; Prelude and Fugue in C maj.; Prelude and Fugue in E flat; Toccata and Fugue in F; Toccata and Fugue in D min (The Dorian).
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Op. 140. Sonata in C major (Grand Duo)
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Op. 10. Symphony No. 1 in F major

PIANO, FOUR HANDS

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5 Easy Pieces (Andante; Española; Balalaika; Napolitana; Galop)
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TWO PIANOS, FOUR HANDS

(The works marked with an * require 2 copies for performance.)

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- ARENSKY, Anton**
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Op. 15. Waltz from the Suite (BABIN)
Op. 65, No. 8. Polonaise (PHILIPP)
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Concerto in C minor for 2 Pianos
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*Concerto in G minor for Piano & Orchestra
2-Piano score (GOEDICKE-PHILIPP)
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Transcribed by R. BURMEISTER
Organ Prelude and Fugue in E minor
Transcribed by HENRI DUPARC
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Sonata in F major (Concerto a duoi Cembali Concertati) (BRAHMS)
- BRAHMS, Johannes**
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*Op. 83. Concerto No. 2 in B 2-Piano score
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Valse Romantique No. 2
Valse Romantique No. 3
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With Cadenzas by HAYDN & HENKEL
*Concerto in G major. With Cadenzas by ROBERT VEYRON-LACROIX
*Concerto in F major. With Cadenzas by ROBERT VEYRON-LACROIX
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Cadenzas for same by REINECKE
Concertos for Piano and Orchestra
(Nos. 9, 12, 14, 15, 17, 18, 20, 25, 27, 28)
See under PIANO SOLO.

TWO PIANOS, FOUR HANDS

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Fantasia for Musical Clock Work
Overture "The Magic Flute"
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*Op. 26. Concerto No. 3 in C major 2-Piano score (PHILIPP)
*Op. 53. Concerto No. 4 for the left hand. Two-Piano score
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*Op. 1. Concerto No. 1 in F sharp minor Two-piano score
*Op. 18. Concerto No. 2 in C minor Two-Piano score (PHILIPP)
*Op. 30. Concerto No. 3 in D minor Two-Piano score
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Gavotte with Variations in a (DOEBBER)
- REINECKE, Carl**
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- RIMSKY-KORSAKOV, Nikolai**
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- SAINT-SAENS, Camille**
Op. 28. Introduction & Rondo Capriccioso
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Op. 65. Minuet and Gavotte (from the Septet).
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VALE ROMANTIQUE No. 3

EMMANUEL CHABRIER

(1841-1894)

Animé

PIANO II

sotto voce

1st

10

pp

20

mf

29

sf

p

1st

38

47

mf espressivo

55

63

70

This image displays a page of a musical score for 'The Swan' by Camille Saint-Saëns, specifically measures 78 through 110. The score is written for piano and is in the key of B-flat major (two flats). It is organized into five systems, each with a measure number at the beginning.

- Measure 78:** The right hand features a melodic line with triplets and an eighth-note pattern, marked *ppp*. The left hand provides a steady eighth-note accompaniment.
- Measure 82:** The right hand plays a series of chords, marked *pp*. The left hand continues with eighth notes.
- Measure 90:** The right hand has a melodic line with some accidentals. The left hand has a half-note accompaniment.
- Measure 98:** The right hand features a melodic line with a crescendo leading to a fortissimo (*sf*) section. The left hand has a half-note accompaniment.
- Measure 107:** The right hand has a melodic line with a piano (*pp*) section. The left hand has a half-note accompaniment.

The score includes various musical notations such as triplets, eighth notes, chords, and dynamic markings (*ppp*, *pp*, *sf*, *pp*). The page number 107 is visible at the bottom left.

115

pp

120

sempre dolcissimo

125

poco cresc.

130

mf

135

p

140 (♩ = ♩)

Measures 140-145. The piece is in 3/4 time. Measures 140-144 feature a continuous eighth-note scale in the right hand, starting on G4 and ascending to D5. The left hand plays a simple bass line of quarter notes: G2, F2, E2, D2, C2. Measure 145 shows a dynamic shift to *f* with an accent (>) on the first eighth note of the right hand, which continues the scale. The left hand has a half note G2.

146

Measures 146-151. Measures 146-147 continue the eighth-note scale in the right hand. Measures 148-151 feature a sustained octave chord in the right hand (G4-A4) while the left hand plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *pp* and *sf* markings.

152

dolce

Measures 152-157. Measures 152-154 feature a triplet of eighth notes in the right hand (G4-A4-B4) with a crescendo hairpin. Dynamics alternate between *sf* and *p*. The left hand plays a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 155-157 continue this pattern with similar dynamics.

158

Measures 158-162. Measures 158-161 continue the triplet eighth-note pattern in the right hand with *sf* and *p* dynamics. Measure 162 features a triplet of eighth notes in the right hand with a *sempre pp* marking. The left hand continues its eighth-note sequence.

163

Measures 163-168. Measures 163-167 feature a triplet of eighth notes in the right hand with *sf* and *pp* dynamics. Measure 168 features a triplet of eighth notes in the right hand with a *sostenuto* marking. The left hand continues its eighth-note sequence.

170

mf e dim.

178

p marcato

cresc.

185

2nd

195

dolce marcato

p

8

202

dim.

8

209

Measures 209-214. The score is for Piano II. Measures 209-214 feature a series of ascending eighth-note patterns in the left hand, marked with a piano (*p*) dynamic. The right hand has a few chords in measures 213 and 214, also marked *p*.

215

Measures 215-221. Measures 215-221 show a complex texture with many chords in the right hand and moving lines in the left hand. A "2nd" marking appears above measure 218. The piece concludes with a final chord in measure 221.

222

Measures 222-229. Measures 222-229 continue the complex texture with many chords in the right hand and moving lines in the left hand. The piece concludes with a final chord in measure 229.

230

Measures 230-236. Measures 230-236 feature a series of ascending eighth-note patterns in the left hand, marked with a fortissimo (*ff*) dynamic. The right hand has a few chords in measures 235 and 236, also marked *ff*.

237

Measures 237-242. Measures 237-242 continue the complex texture with many chords in the right hand and moving lines in the left hand. The piece concludes with a final chord in measure 242, marked *ff*.

244

8

249

8

254

p

p

pp *legatissimo*

261

sf

mf

pp

dim.

268

sf

espressivo

pp

pp

275 *p*

282

288 *marcato*

294 *sf* *f*

300 *dim.*

306

p

312

pp 3 *pp* 3 8

319

f
appassionato
p
cresc.

328

ff

333

sf

341 *f* *sf* *sf* *m.s.*

347 *m.d.* *dim. molto* *p*

352 *pp*

359 *espressivo* *p*

367 *pp* *pp*

374

pp

pp

8

384

pp

pp

8

legatissimo

tranquillo

392

pp

pp

8

401

pp

pp

8

dolcissimo

410

pp

pp

8

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